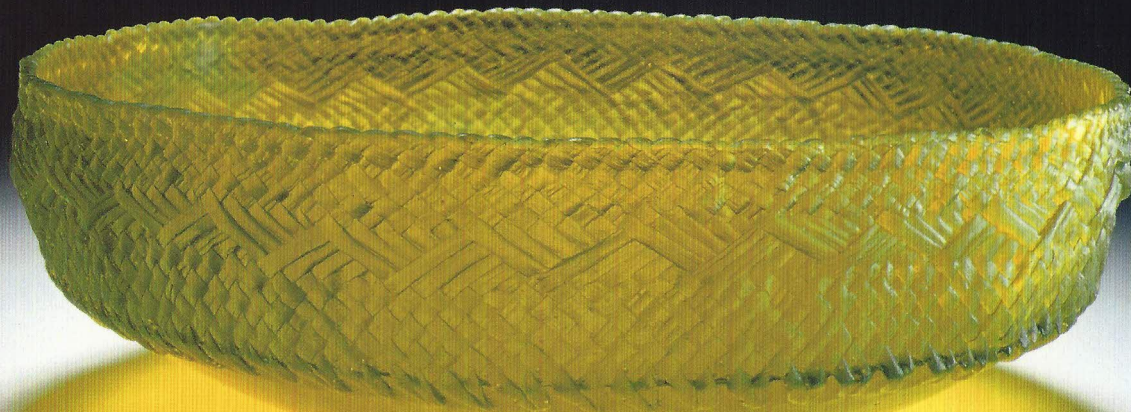


Layla Walter





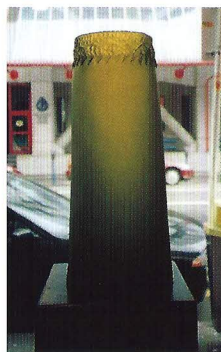
## WOVEN IMPRINT

"There is a quality of time which I forget in the city. I get a similar feeling of space with my work. It's like looking toward Moehau Mountain, walking or sitting on the porch in Colville Valley – a space where my world opens up, where things close up can be put out of focus and my mind begins to travel over things unknown."

As a child Layla Walter learnt to weave harakeke (flax). The contemplative process was a significant prelude to her studies at Unitec, Auckland, where cast glass became her preferred mode of expression. The rhythms of the different processes were surprisingly compatible and there was a way of capturing the essence

developed a personal voice in her glass very early in her career – areas of woven textures define her work, often as 'collars' on her vessels or small rectangles that resemble tags. The woven imprint can be seen to represent the human imprint on the environment.

The woven motif makes reference to a slowing of pace and to domestic work, but she gives it additional status by translating it into a new medium where it can be viewed with a fresh perspective. At the same time there is an investigation of cultural ideas, of considering appropriation and appropriateness of the



of weaving, which continues to be a love of hers, in the glass. She took time to develop her weaving skills at night classes and from the woven articles she created silicone rubber moulds for casting.

Walter works with locally produced lead crystal glass which is fed in a molten state into moulds, fired then cooled slowly before being sanded by hand to produce the desired finish.

The appeal of domestic forms, historical functional objects and relics are the starting points for her forms which 'revere the ordinary'.

The form is paramount, and the expanses of unadorned glass in the colours of nature suggest a sense of place and space. While her earlier works were textured all over, recent works are embellished more minimally. She has

inclusion of flax weaving as part of her visual language, ideas she has discussed on marae.

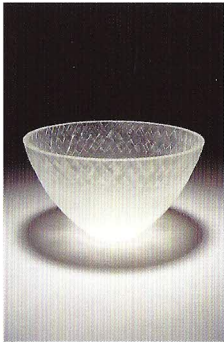
The exploration of ideas and techniques has been intensive. Walter acknowledges her mentors, Elizabeth McClure and Joy Wikitera who were important teachers and especially internationally renowned Ann Robinson for whom she works part time.

She weaves the multiple strands of influence into her work. The gentle raranga (flax weaving) she learnt in childhood has been incorporated into an industrial process, interlacing ideas and techniques. Walter is an engaging new presence in the glass art of Aotearoa New Zealand.

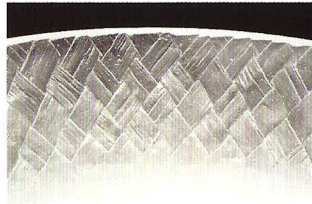
1 Open Bowl-woven interior H13.5 D24cm

2 Open Bowl; detail

3 Karekare, Waitakere Ranges



1



2



3

4 Thread Line Vase H40 D18cm

5 Small Section Bowl-pacific light pattern H6 D12cm

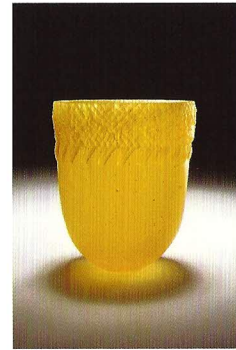
6 Fine Woven Rimmed Vessel-zigzag H16 D13cm



4



5



6

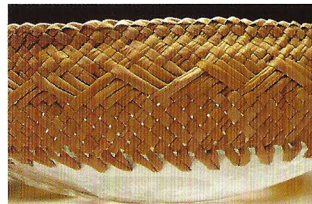
7 Kete; detail (harakeke) H31 W20 D10cm

8 Original-Woven Rimmed Bowl; detail (slumped glass, harakeke) H13 D36cm

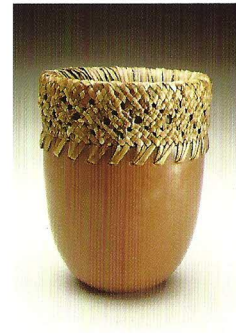
9 Original-Fine Woven Rimmed Vessel-diamond (wax, harakeke) H17 D13cm



7



8



9

Cover: Woven Rimmed Bowl H12 D32cm

Back cover: Karekare, Waitakere Ranges

Inner cover: Woven Rimmed Vases H42/34.5 D19.5cm

All cast glass is 45% lead crystal Caffer Glass, New Zealand



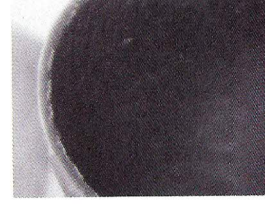
# Layla Walter

## EDUCATION 1998 Bachelor of Design

3D-Glass. Unitec Institute of Technology, Auckland, NZ. 1995 Introduction to Maori Fibre Weaving, Unitec.

**WORK EXPERIENCE 1997-2001** Part time work for Ann Robinson, hand finishing, wax work and mold making. 2000 Teachers Assistant (TA) for Ann Robinson, three week workshop 'Hollow Casting' Pilchuck Glass School, Washington, USA. 1998 TA for Patrick Martin (USA), one week casting workshop using Luminar (mold mix six), Unitec. TA for Ann Robinson, Casting Seminar, Pacific Light Conference, Unitec.

**WORKSHOPS 2000** Fusing and Slumping Bullseye glass with Claudia Borella (Australia), Wanganui, NZ. 1999 'Sculpture - a Micro to Macro Approach', three week workshop with Harumi Yukutake (Japan), Pilchuck Glass School, USA.



1997 Casting Workshop - Jaromir Rybak (Czech Republic) with Meza Rijdsdijk (Netherlands/Australia) and Ann Robinson (NZ), Sydney College of the Arts, Australia. 1999 Mareikura wānanga, Waitangi (January). 1998 Mareikura wānanga, Rotorua (March). 1997 National Weaving Hui, Kaikoura (September). 1997 Mareikura wānanga, Otawa Marae, Northland (June).

**CONFERENCES 2000** NZ SAG Conference, Wanganui. 1998 'Eastern Reflections' American Glass Art Society Conference, Seto, Japan. 1998 NZ SAG Pacific Light Conference, Unitec, Auckland. 1997 AussGlass Conference, Sydney College of the Arts, Sydney, Australia.

**GUEST LECTURES 2000** Slide talk with Ann Robinson, for the British Columbia Glass Art Society, Vancouver, Canada. 1999 'New Zealand Glass' slide show, California College of Arts and Crafts (CCAC), Oakland, California, USA.

**SELECTED EXHIBITIONS 2001** Lindsay Patterson, Jo Nuttall and Layla Walter, Masterworks, Auckland. 2000 'A Survey of New Zealand Glass', Masterworks. 1999 'Emerging NZ Glass' displayed during APEC, Parliament House, Wellington. 'Emerging NZ Glass' exhibition, AVID, Wellington. 1998 Norsewear Art Award, Waipukurau. Royal Easter Show Glass Awards, Auckland.

**INTERNATIONAL EXHIBITIONS 2000** Pilchuck Glass School Auction, Seattle, USA. 1999 'The Best of New Zealand Glass', AXIA Modern Art, Melbourne, Australia. 1998 R.F.C. Glass Prize Exhibition, Australia wide. International Student Show, 'Eastern Reflections' American Glass Art Society Conference, Seto, Japan. 'New, New Zealand Glass' Glass Arts Gallery, Sydney, Australia.

**SOLO EXHIBITIONS 2000** 'Thread Line' solo exhibition, AVID, Wellington. 1998 'Layla Walter's Graduation Show', The Gully Lounge, Auckland. 1996 Solo Sponsorship show, Auckland.

## PUBLICATIONS AND REVIEWS

**National:** *Impressions* The Art of The Royal & SunAlliance Centre. Text by Helen Schamroth, 2000. *Art News* 'Patterned Kete' Norsewear Art Award advertisement, 1999.

**International:** *Object* no.3/00 (Australia) 'From the South Pacific' by David Thomas, p.68. *Craft Arts International* no.49 (Australia) article by Gerry King, pp.70-71. *Craft Arts International* no.45 (Australia) RFC Glass Prize, p.90. RFC Glass Prize (Australia), catalogue 1998. *New Glass* 2/99 (USA) *New Glass Review* 20, pp.102, 107. *New Glass* 2/97 (USA) *New Glass Review* 18, p.98.

**AWARDS 2001** Pilchuck Saxe Award nominee. 1999 Pilchuck Glass School Scholarship, to attend Harumi Yukutake's workshop. 1998 Norsewear Ceramics and Glass Award, Merit. Royal Easter Show, Glass Award, Merit. 1996 West Auckland Federated Women's Association Award. 1995 Unitec Student Scholarship.



